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2633. Mass in C. (Sop., Alt., Ten. and Base.) By Tauman. See Peters' Catholic Harmonist.....Peters 1.25	2979. Regina Coeli, (A) Solo, (Sop.) Duo, (Sop. and Base) and Cho. Easter to Trinity Eve.....Beethoven 25	1647. There were Shepherds, (C) Solo (Sop.) and Cho. See Christmas Hymn, (C).....Carr 20
74. Memorare, (F) Solo (Sop.) with Cho. For Offertory.....Lambillotte 40	1743. Regina Coeli, (Bb) Solo, (Sop.) and Cho.....Herold 15	2970. Thou art our Father, (F) Solo (Sop. and Chorus. See Alma Virgo, (F). Offertory.....Hummel 60
3354. Missa de Angelis, Mass in Plain Chant, (C). Bound. 1 v. (with Cho. in unison ad lib.).....Peters 70	2202. Regina Coeli, (Eb) Duo (Sop. and Alto) and Cho. From Easter to Trinity Eve.....Lambillotte 60	2985. Veni Creator, (F). Russian Hymn. (Sop. Solo, with Quart. and Cho.) Before Service.....20
952. O Benigna, Blessed be thou, etc., (G) Solo (Sop.) Duo, Trio, Cho. Offertory or Benediction.....Novello 20	1760. Responses at High Mass, (Bb).....15	1855. Veni Creator, (F) Solo, (Base.) Duo, (Ten. and B.) with Cho. Before Service.....Hummel 20
1626. O cor Amoris Victim, (D) 2 Sop. Canto Obligato, with Cho. For Offertory.....Lambillotte 60	2676. Salve Regina, (G) 4 v. (2 Sop., T. and B.) Vesper Service. Trinity Eve to Advent.....Weninger 20	2986. Veni Creator, (C) (2 S., T. and B.).....Lambillotte 15
3495. O Esca Viatorum (Bb) (Prayer from Moses,) 4 voices for Offertory or Benediction.....Rossini 20	8139. Salve Regina, (Eb) 4 v. (2 Sop., T. and B.).....Spath 25	3359. Veni Creator, (D.) Quartette and Cho. (2 Sop., T. and Base.) Before Service.....Lambillotte 40
1777. O Gloriosa Domina, (D) 4 v. (2 Sop., Ten. & Base.) For Offertory.....Lambillotte 40	3549. Salve Regina, (Eb) 4 v. (sung from Tri. Su. until Advent).....Spath 25	1736. Veni Sancte Spiritus, (F) Solo, (Sop.).....Handel 15
3236. O Gloriosa Virginum, (A) Sop., T. and Base, with Chorus. For Offertory.....Haydn 30	2981. Salve Regina, (C minor,) (2 S., T. & B.).....Lambillotte 30	1933. Veni Sancte Spiritus, (Eb) 4 v. (1st and 2d Sop., Ten. and Base.) Before Service.....Deutsch 50
1487. O Quam Dilecta, (Eb) Base and Ten. Solo, with Cho. For Offertory.....Lambillotte 40	1745. Salve Regina, (G) Solo, (Sop. or Ten.).....Manners 20	3571. { Tantum Ergo, (E minor,) 4 v., for Benedic.....Bach. } Veni Sancte Spiritus, (D) 4 v., (Before Ser.).....Kreutzer. } 20
1738. O Queen of Glory, (F) Solo (Sop. or Ten.) See Ave Maria, (F.) Offertory.....15	Salve Regina, (G) Trio, from Trinity Eve to Advent.....Bonfichi 30	49. Vesper Hymn to the Virgin, (D.) Evening closes. Solo, (Sop.) Duo, (S. & T.) Trio and Cho.....Peters 20
1115. O Salutaris, No. 1, in G, (Alto Solo, with Duet.) For Benediction.....D. Hollander 20	1746. Salve Regina, (F) Solo, (Sop. or Ten.).....Cooke 15	1655. Vespers. Ten Sets, for the different Feasts of the Year.....Newland 90
3804. O Salutaris, (C) duo, (Sop. and Tenor.) Benediction.....Lambillotte 20	1744. Salve Regina, (C) Solo, (Sop. or Ten.).....Himmel 20	3238. Vespers, (G.) Gregorian and Magnificat. 4 v. (1st and 2d Sop., Ten. and Base.).....Peters 25
1754. O Salutaris, (G) Trio (Sop., Alto and Base).....15	2635. Sancta Maria, (G) Canto Obligato and Cho. For Offertory.....Buhler 50	1767. Vide Aquam and Asperges. (C) 3 v. (Sop., Ten. and Base.) For Easter.....Novello 20
1755. O Salutaris, (Eb) Solo (Sop. or Ten.).....15	4038. Schmid's Mass in C.....1.25	3056. Virgo Prudentissima, (G) Solo, (Sop.) Quart. and Cho. ad lib. Offertory or Benediction.....Witzka 40
3469. O Salutaris, Trio (Eb) (Sop., Ten. and Base.) Benediction.....Verdi 25	Sub Tuum Praesidium, &c., (F. Offertory or Benediction, Sop., Ten. and Bas.....Lambillotte 18	1645. We praise thee O God, (C.) See Te Deum, (C) 4 v. Festivals of Rejoicing.....80
3376. O Salutaris, (Bb) B. & T. Solo & Trio.....Beethoven 20	Sub Tuum Praesidium, &c., (G.) Offertory or Benediction.....A Lady 18	2214. Who can with thee compare, (G) Solo, (Sop.) See Inviolata, Hymn to B. V.....Colliere 20
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3060. O Salutaris, (Eb) Solo (Sop. or Ten.) and Ave Verum, (F) 4 v. (2 Sop., Ten. and Base.) Benediction.....Himmel & Novello 15		
2977. O Salutaris, (G) Solo, (Base.) Duo, Trio, and Cho. For Benediction.....Rossini 25		

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O COR AMORIS VICTIMA.

DUET (Canto Obligato) and CHORUS.

Arr'd from Lambillotte, by W. C. PETERS.

Andantino.

dolce.

Canto Obligato.

Soprano. 2º

O Cor, amoris Victima! O Cor, amoris

Victima! coe-li perenne gaudium, coe-li, coe-li per-en-ne gau-dium!

X1626-13

Entered according to Act of Congress, A.D. 1866 by J. L. PETERS and Bro. in the Clerk's Office of the Eastern District Court of Mo.

Canto.

3

Sop^o1
O Cor, amo-ris Victi-ma! O Cor, amo-ris Victi-ma!

Sop^o2
O Cor, amo-ris Victi-ma! O Cor, amo-ris Victi-ma!

Tenor
O Cor, a-mo-ris Victima! O Cor, a-mo-ris Victima!

Basso
O Cor, a-mo-ris Victima! O Cor, a-mo-ris Victima!

mf

Mor-ta-li

coe-li per-en-ne gaudium coe-li, coe-li, per-en-ne gau-di-um.

coe-li per-en-ne gaudium, coe-li, coe-li, per-en-ne gaudi-um.

4

um, morta - li-um so - la - ti-um. mor - ta - li -

ff Morta - li - um, morta lium so - la - ti - um.

ff Mortali - um, morta - lium so - la - ti - um.

ff

um, mortalium spes ul - ti-ma! O Cor, a - mo-ris. a - moris

ff mortali - um, mortalium spesultima.

ff mortali - um, mortalium spes ul-tima.

ff

p

Victima. O Cor, O Cor a . mo . ris Vic - ti - ma.

Victima. O Cor, coe-li perenne gau-di-

Victima. O Cor, coe-li perenne gau di-

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal parts with lyrics. The fourth and fifth staves are piano accompaniment. The music is in G major and 4/4 time. Dynamics include *p* (piano) and *f* (forte).

O Cor

-um, mortali-um so-la - ti - um, mortali-um spesul-ti - ma, mor-ta-li - um spesul - ti - ma.

-um, mortali-um so-la - ti - um, mortali-um spesul-ti - ma, mor-ta-li - um spesul - ti - ma.

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are vocal parts with lyrics. The fourth and fifth staves are piano accompaniment. The music is in G major and 4/4 time. Dynamics include *p* (piano) and *f* (forte).

6

dulce! O Cor, amabi-le! a - more nostri sauci-um, a - more nostri lan-gui-

O Cor, dulce! O Cor, amabi-li! a-mo-re, nostri,

O Cor, dulce! O Cor, amabi-le! a-mo-re, nostri,

p *p*

- dum, a - more, a - - mo-re, a - mo - re, a - mo - re, a -

a-more nostri, a-more, a-mo re,

a-more nostri, amore, a-mo-re,

mo - re lan - gui -

nos - tri a - mo - re. a - more nostri languis -

nos - tri a - mo - re. a - more nostri lan-gui

- dum! pla - ca - bi - le. fac - sis mihi fac sis mihi pla
 - dum! Fac sis mi hi fac sis mihi pla ca - bi - le, pla ca - bi - le. mi - hi mihi
 - dum! Fac sis mi hi fac sis mihi pla ca - bi - le, pla ca - bi - le. mi hi mihi

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8

ca... bi - le.

fac sis, fac sis mi - hi, fac sis mihi placa-bi - le.

fac sis, fac sis mi - hi, fac sis mihi placa-bi - le.

ff

Allegro.

8

Canto.

Quos abluis - ti san-guine, Ve - nis a - per - tis om - ni - bus, No in ti - mis re -

Sof. 2

p

Handwritten musical score for a piece titled "Cessibus, Semel receptos conti-ne." The score is written on ten staves, organized into five systems of two staves each. The notation includes treble and bass clefs, a key signature of one sharp (F#), and various musical notations such as notes, rests, and dynamic markings like *f* (forte). The lyrics are written below the staves, with some parts in italics. The score is a page from a manuscript, with a page number "9" in the top right corner.

9

cessibus, Semel receptos conti-ne.

f Nos in timis re - ces - si-bus, Semel recep-tos

f Ces - si-bus Semel recep-tos conti-ne

f Nos in timis re - ces - si-bus, Semel recep-tos

f Nos in timis re - ces - si-bus re - ces - si-bus, Semel recep-tos

The image shows a page from a musical score, likely a Mass, featuring vocal parts and piano accompaniment. The score is written in G major (one sharp) and 4/4 time. It consists of five measures. The vocal parts are written on staves with treble and bass clefs. The piano accompaniment is written on a grand staff (treble and bass clefs). The lyrics are in Latin and are printed below the vocal staves.

Vocal Parts:

- Top Staff (Soprano):** Je -
- Second Staff (Alto):** con - ti - ne, Nos in - ti - mis re - ces - si - bus, Semel re - cep - tos con - ti - ne.
- Third Staff (Tenor):** con - ti - ne, Nos in - ti - mis re - ces - si - bus, Semel re - cep - tos con - ti - ne.
- Bottom Staff (Bass):** con - ti - ne, Nos in - ti - mis re - ces - si - bus, Semel re - cep - tos con - ti - ne.

Piano Accompaniment:

- Fourth Staff (Right Hand):** Accompaniment for the piano, featuring chords and arpeggios.
- Fifth Staff (Left Hand):** Accompaniment for the piano, featuring a simple bass line.

10

- su Patris Cor u-nicum, Pu-ris a-micum mentibus pu-ris a-micum men-ti-bus,

a-micum men-ti-bus,

a-micum men-ti-bus,

- ris pu - ris pu - ris In

a - mandum cor-di-bus, a - mi-cum men-ti-bus, a - mandum cor-di-bus,

a - mandum cor-di-bus, a - micum menti-bus, a - mandum cor-di bus,

DUO. 11

corde reg-nes om-ni-um, In cor-de reg-nes om-nium. Je-su Pa-tris Cor

In cor-de reg-nes om-ni-um.

In cor-de reg-nes om-ni-um.

In cor-de reg-nes om-ni-um.

Je su Pa-tris Cor

u-nicum, Pu-ris a-mi-cum men-tibus pu-ris pu-

u-nicum, Pu-ris a-mi-cum men-ti-bus, a-mi-cum men-ti-bus,

u-nicum Pu-ris a-mi-cum men-ti-bus

a-mi-cum men-ti-bus,

pp

pp

pp

pp

12

First system of musical notation, measures 12-16. It features five vocal staves and a grand staff (piano). The lyrics are: - ris, pu - ris, pu - ris, a - man-dum cor - di-bus, a - mi - cum men - ti - bus, a - man dum, a - man-dum cor - di-bus, a - mi - cum men - ti - bus, a - man-dum. Dynamics include *p* (piano) and *pp* (pianissimo). The piano part includes an 8-measure rest in measure 15.

Second system of musical notation, measures 17-21. It features five vocal staves and a grand staff. The lyrics are: In cor... cor - di-bus. In cor-de, in cor-de reg - nes, cor - di-bus. In cor-de, in cor-de reg - nes. Dynamics include *pp* (pianissimo) and *p* (piano). The piano part includes a 3-measure rest in measure 18.

de, regnes om - ni - um.

reg - nes, In cor-de reg - nes om - ni um, in cor-de regnes om-ni

reg - nes, In cor-de reg - nes om - ni - um, in cor-de regnes om ni-

In cor de regnes om ni um.

- um, in cor - de reg-nes om-ni - um, reg-nes om - - ni - um.

- um, in cor-de reg-nes om-ni - um, reg-nes om - ni - um, Je - su

14

accelerando.

f Je - su Pa - tris Cor u - ni - cum In cor de regnes om - ni - um

f Je - su Pa - tris Cor u - ni - cum In corde regnes om - ni - um *accelerando.*

f

- men. A - men A - men A - men.

Amen, A - men. Amen, A - men. A - men, A - men.

Amen, A - men. Amen, A - men. A - men, A - men.

ff

ff

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